

# ECCLÉSIASTICAL ART REVIEW

JUNE, 1929

RATO STATUARY  
COMPANY  
CHICAGO, NEW YORK,  
PIETRASANTA.







Copyright, 1929  
DAPRATO STATUARY COMPANY  
All Rights Reserved

# Ecclesiastical Art Review

ILL.  
K, N. Y.

Published by  
DAPRATO STATUARY COMPANY

MONTREAL, CANADA  
PIETRASANTA, ITALY

"Pontifical Institute of Christian Art"

JUNE, 1929

Number 47

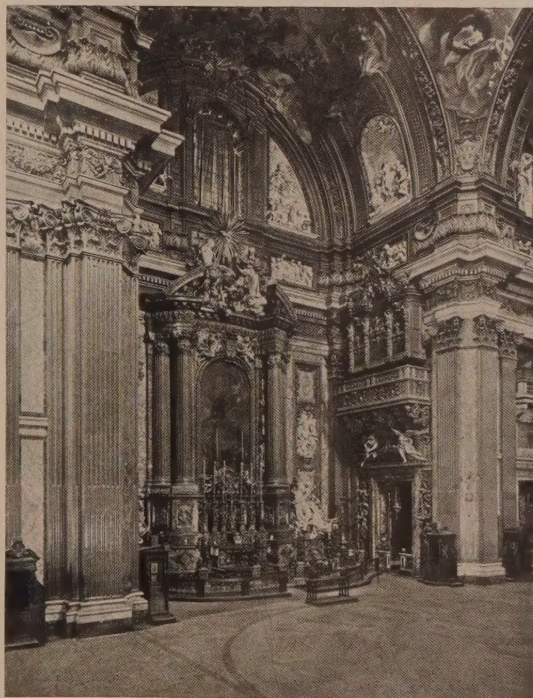
## Marble Altars as Inspiring Works of Art

IF the world's treasured possessions, most prized are works of art by old masters. Whether they be rare sculptures, architectural masterpieces or paintings of exquisite color and composition, those splendid heritages of the distant past are loved and treasured for their rare beauty and architectural perfection.

And historic examples of ancient art will have their interest in the interesting fact that of another age they are highly appreciated, but the modern artistic creation of unusual genius never time lives as it were, in universal admiration and respect not because of its antiquity, but because they are regarded as unusual contributions to human art and human achievement and point the way to the achievement of aesthetic ideals.

the combined resources of human talent and earthly treasures were constantly engaged. The psychological appeal of beauty in the church was early recognized and when the development of art meant not only to honor God but to instill reverence and respect for sacred things in the hearts of the faithful, its value and importance was regarded as inestimable.

Centuries have come and gone and whole nations have changed their identity, but the human heart remains exactly as it was, subject to the selfsame emotions which thrilled both saint and sinner in the days of the cathedral builders. Beauty in the church still attracts, inspires and comforts both the mind and the eyes. The hopes, the fears, the religious aspirations which influenced the acts of our forefathers still exist in man and will remain unchanged until the end of time. But the outstanding lesson taught to us



The Gesù, Rome

quite natural in the days of the masters in their efforts to perform unusual service, artists almost invariably applied their genius to the performance of tasks which glorify God and exalt holy religion. The house of God was ever the center of both clergy and people and to this end

by those who made history is that only *supreme achievement* survives.

THERE always was mediocre work by craftsmen of limited ability but for the most part it has disappeared. The crucible of time has melted down the metals of achievement, assayed



their values and separated the gold from the dross. The unworthy has been cast out of the temple and replaced by work worthy and fitting. And so it will be with the artistic efforts of the present and succeeding generations. Nothing is more obvious than the enduring character of religious institutions. Man and his works may disappear but the Church goes serenely on through the ages ever remindful of the truth that only such work as is worthy of preservation should be planned for its ministrations.

**T**HE altar of marble offers limitless possibilities for artistic expression and by its very nature lends every opportunity for the creation of a treasured possession, and an enduring work of art. What grander monument to religious zeal could possibly be devised by man than a noble work of art in the form of a marble altar destined to live through the years, a glorious tribute to the Almighty!

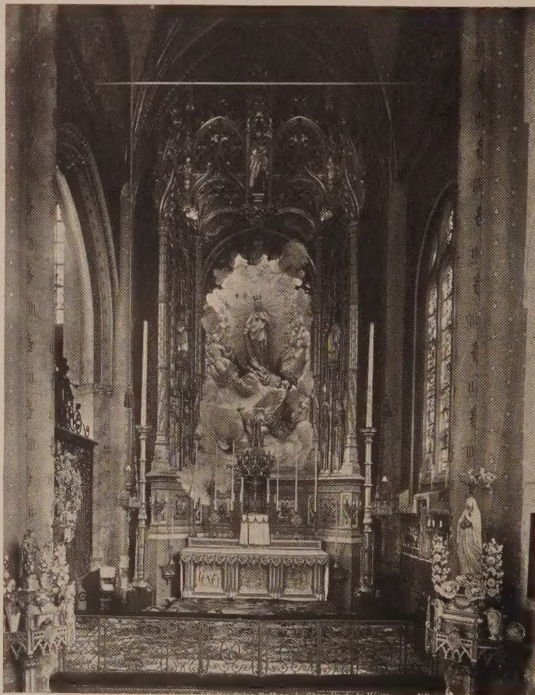
**T**HOSE who contribute to the plan of a modern church edifice often overlook the essential elements of a truly artistic altar. They disregard fundamentals for non-essentials and too frequently permit petty differences to destroy what might have been a lifetime opportunity. Every marble altar should be planned with serious intentions to make it an outstanding work of art: The essential characteristics of the Church should be carefully studied that the altar selected may be in fitting harmony. Faultless design eloquently expressive of religious significance, flawless materials of ennobling dignity, and artistic rendering by talented specialists in marble form a combination indispensable to perfect achievement. Form, proportion, color and execution are the paramount considerations. In a preceding article, the writer described the difference between marble carving and finishing by experts who are

idealists and cheaply performed execution leads to disappointment. We shall now consider the problem of form and color.

**I**N the church there is one part of special interest; that is the altar. However rich the building may be, its ornamentation should be subordinated to the conception of the altar, in order not to weaken, disturb or obscure its function. The first condition which must be observed by the altar as in every work of art is to

attract the eye immediately; it should be presented with simplicity, fusion and as harmonious as possible. It requires intimate knowledge of the dimensions of the altar, the scale of color; the sense of proportion; the line, and their relationship. The principles of form, scale, materials, variety of ornament and color in view of importance and perfect harmony of all principal parts are thoroughly understood.

**A**RCHITECTURE is not an art executed. The finished architecture is a creation of various causes an accumulation of difficulties faced without requisites and experience



St. Vulfran's, Abbeville

altar which should shine as an architectural masterpiece in a beautiful architectural setting. The altar should measure up to its potentialities unless it is executed by men of ability animated by noble intentions. The measure of the scale of dimensions should be based upon the human figure and all development of proportions which aspire to spacial immensity should be based upon this fact. Symmetry in architecture may be regarded as a principle of balance rather than a geometrical rule for the art of ornament and design repetition gives way to variety of the kind that is based upon relative proportions and relative harmony. It cannot be denied that in the execution



altars, amidst much that is original in and much that is individually excellent, conception and execution, we find many wherein the laws of harmony and proportion have been violated to such an extent that the dual parts or features, however good in themselves, seem isolated and disjointed; we find without unity, melodious notes rendered discordant by discordant arrangement.

In planning the altar the study of distance and proportion must be carefully pursued. It involves the scale of proportion which determines the distance at a given line or point may readily be determined, and governs the distribution of important elements of ornament. The finely carved ornament appearing in the altar serves a practical purpose in enrichment. It emphasizes the structural lines correctly proportioned, but it must be so placed as not to break up the effect of all of which it is to preserve an appearance of solidity. It is, of course, in its sobriety of decoration, for ornament is wished without excess, may affect richness, but it lacks fitness and clearness.

MARBLE rank next to precious stones for beauty and elegance and the choicest specimens will be found in altars of fine construction. This, by almost universal preference, is the natural color of most altars. Symbolical of purity in religion, it lends itself beautifully to the conception of inspiring designs. Its use creates what has been described as "an atmosphere of austere solemnity permeated with deep, inward religious feeling." It rivets the attention by the perfection of form because there is nothing to distract. However, any monochrome marble exclusively calls for artistic ingenuity to

overcome a possible monotony of color. The effect of immaculate whiteness is readily obtained by the use of white and delicately colored marbles in juxtaposition when the white is massed against colors sparingly distributed. The use of color in this manner serves to accentuate rather than diminish the luminous white of the altar and at the same time, it adds needed contrast and balance. Other monochrome marbles, such as Botticino or Chiampo Rosa when used alone provide their own variety and balance because

carved ornament and white sculptures may be utilized to acquire desired contrast. As a rule, however, the best results are obtained when marbles of different varieties are used and combined or when mosaics in colors and gold are depended upon to relieve and to enrich the prevailing tone.

THE various marbles most desirable for fine altar construction are classed according to their formation and the natural arrangement of their colors. Thus we have Monochrome Marbles in which a single color predominates; Variegated Marbles having patches of veinings of various contrasting

colors irregularly distributed and Brecciated Marbles made up of angular fragments of various colors in great variety of striking hues. There are also the Cipolin Marbles with veins in regular bands or ribbons; Travertines or onyx marbles and Serpentine, the beautifully decorative green marbles.

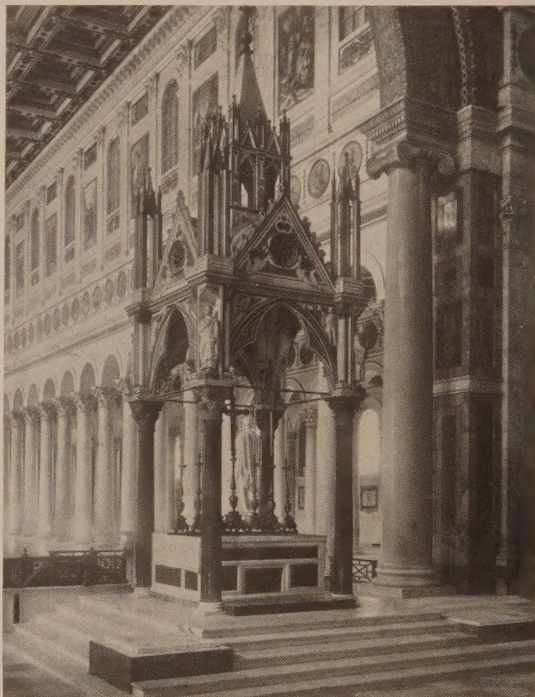
MONOCHROME Marbles which, as previously stated, imply marbles of a single prevailing color tone include the white Carrara Marble in its different tints, the Belgian black, Botticino, Chiampo Rosa and others. White Carrara, the choicest white marble ever quarried, embraces a number of different varieties which



*S. Maria Maggiore, Rome*



are classified according to the degree of their whiteness. Thus we have Statuary Carrara, an intense white, permeated with a delicate tone of cream, and Statuary Secundo, the latter from the same quarry vein, possessing the same tone of whiteness, but with markings of small spots and veins; Bianco P or Pure White with a faint bluish tinge and Bianco Chiaro, a similar marble with delicate veining. All four of the above varieties are used extensively in ecclesiastical work, but the most desirable for practical purposes are Bianco P and Bianco Chiaro. Statuary Carrara of the finest quality is difficult to procure in large pieces and its high cost is not justified by the results obtained when used in large masses. The less expensive Statuary Secundo is sometimes chosen for altar construction, but its prevailing tone is rather ghastly and the general preference is for Bianco P and Bianco Chiaro, which are more luminous. The latter seem to fulfill every need, responding splendidly to different effects of light and shade. When wrought in imposing designs, brilliant with highly polished surfaces, these delightful marbles shine with translucent whiteness and appear to possess an air of detached magnificence that is extremely appropriate to their plan and purpose. Botticino Marble is very popular for use when a soft neutral tone is desirable. Its color sometimes resembles that of putty although it also comes in light cream or fawn tints. It is attractively interspersed with white spots and here and there slender brown markings. Chiampa Rosa is referred to here as a monochrome marble because its markings though striking and brilliant upon close inspection disappear into a uniform tone of delicate rose when viewed at distance. This latter marble is splendid for use in large masses. It is spread over with dainty lines of veining and spots that are pearly white.



*St. Paul's Outside the Walls, Rome*

**V**ARIEGATED Marbles include such favorites as the lordly yellow Siena, the purple and white Pavonazzo with its purple veinings, Fico and Rosso di Francia.

**B**RECCIATED Marbles take in the form of Breccia Violetta with its violet and white, Skyros Italiano with rich orange brown and Breccia Africano, a gorgeous antique where large masses of white, black, blue and flesh colors are joined by veins of red and jet black.

**A**MONG the marbles most practical from the point of color are the Mexican which is almost black with green veins; the strange Onice di Dro which has that colorful onyx known as Apuano. The latter seems like a clear liquid beautiful in white, orange and brown. Its appearance is cracked and fissured but its surface is smooth and it takes a fine polish.

**S**ERPENTINE Marbles which are composed principally of

mineral serpentine suggest first of all the Antico, that famous Greek marble prized by the ancient Romans. Its light and dark green colors mixed with white. Verde Alpi is another justly famed green serpentine while Verde Connemara an Irish also green with delightful markings and an infinite variety of greens available. Vanto is a serpentine marble in which the color varies from purple to red with dark green veins.

**T**HE use of colored marbles in the construction of fine altars is rapidly increasing. As a decorative medium, these glorious products of nature are beginning to receive the popular



which their undoubted beauty so justly them. The striking effects of light and it may be secured, the harmonious color that can be evolved, all point to colored as being par excellence the best medium purpose. But for ideal results, the technical color—the understanding of harmony contrast must be thoroughly understood by a builder. The principle of “fitness of to its purpose” must be applied under-ly both to the altar and to the kinds of used. Har-

and transitions of must be calculated and and the of any color should be gov- largely by the of light. In- ors must be used and distributed yo as to enliven of secondary which may consti- the predominating of the altar. A is made to mller by strong of color or otlines, just as g is apparently by deep mold- powerful hues. vldge of the com- and appearance eolored marbles ard the greatest to each other is

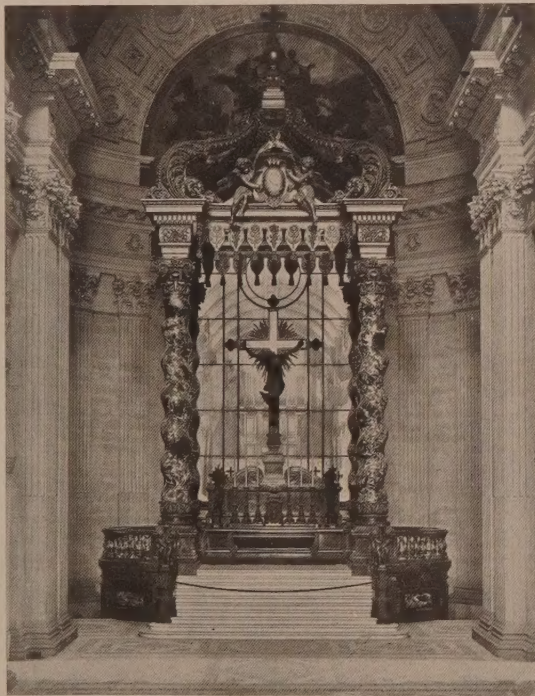
most importance. Schemes of color com- at very often appear dull and heavy or d insipid might generally be enlivened by othes of contrasting or complementary ighten and to bring out the full value oler colors of the composition. Those not studied the psychology of color may iz the cause of their dislike of certain set- u their feelings express unconscious re- at which in turn affects their religious con- ics.

US essentials to artistic beauty are overlooked by the master altar builder. that whatever is good in interior deco- is a result of consistent relationship be-

tween height, color, form, proportion and dimension, and his talents are devoted to the creation of an altar that will be in complete harmony.

**BEAUTY** of form and symmetry of proportion can exist only by a balance with the dimensions. Vertical and horizontal lines must be accentuated according to the effects desired. In the arrangement of marbles, the color and the distribution of color in the marble will govern the artist. Columns with strong veins running ver-

tically give the impression of height, while certain brecciated marble monoliths might suggest weight and solidity but lose the effect of lofty elevation. Different effects are obtained by contours, outlines and the play of light and shade on large surfaces. Variegated marbles look best in panels and columns but the surfaces must be plain and smooth so that they may display the beauty of their markings without interfering with the structural lines of the altar. Strong contrasts of color on a large scale are dangerous as they may effect a strident note in an otherwise harmonious chord. Strong contrasts on a small scale



*Church of the Invalides, Paris*

as in mosaics and inlaid details are, on the other hand, not only desirable but necessary. While bronze and gold harmonize splendidly with marble, stone of coarse texture will detract from its beauty and should not be used in combination with it.

**SO** diversely applicable are the rules for effect, that each church presents a vista of artistic possibilities to the experienced artist, but the marble altar which is to rank as a work of art must disclose its masterful handling not only in its individual treatment and execution, but equally so in the broad basis of its repose within the architectural lines of the sanctuary.

F. J. WAINDLE.





CHURCH OF THE HOLY TRINITY, HACKENSACK, N. J.

Rt. Rev. Msgr. Joseph J. Cunneely, V. G., Pastor.

Religious art most beautifully portrayed gives to this fine interior that much sought atmosphere of religious quillity. Its inspiring ecclesiastical elegance induces thoughts of profound spirituality and suggests an ideal place for religious contemplation. The exceedingly artistic marble altars, statues and railing were executed by Daprato Statuary Company who also furnished the stained glass windows and decorated the entire church interior. Raphael Hume, Architect, New York City.





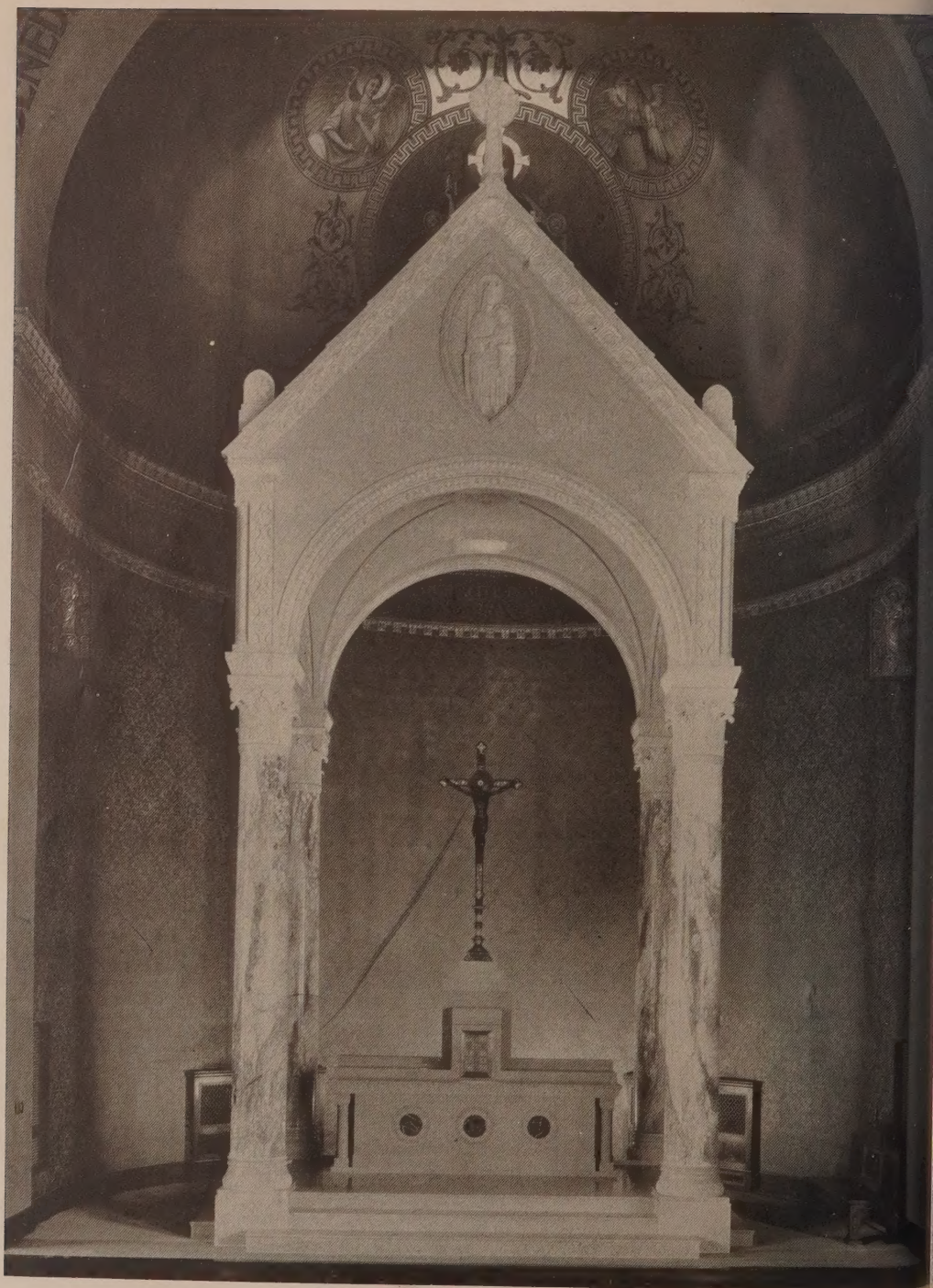
**CHURCH OF THE ASCENSION OF OUR LORD, PHILADELPHIA, PA.**

Rev. Dennis J. Broughal, Rector.

Statues and Communion Railing effectively executed in white and colored marbles with mosaic enrichment.  
Produced by artists of Daprato Statuary Company Studios, Chicago, New York, and Pietrasanta.  
Designed by Hoffman-Henon Company, Architects, Philadelphia.

X





**BALDACHIN ALTAR, ST. JOHN'S CHURCH, DES MOINES, IOWA**

Rt. Rev. Msgr. M. S. McNamara, V. G., Pastor.

A noble structure of imposing magnificence. Executed in white and colored Carrara marbles with colored mosaic. Produced in its entirety by the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed by Maginnis & Walsh, Architects, Boston, Massachusetts.



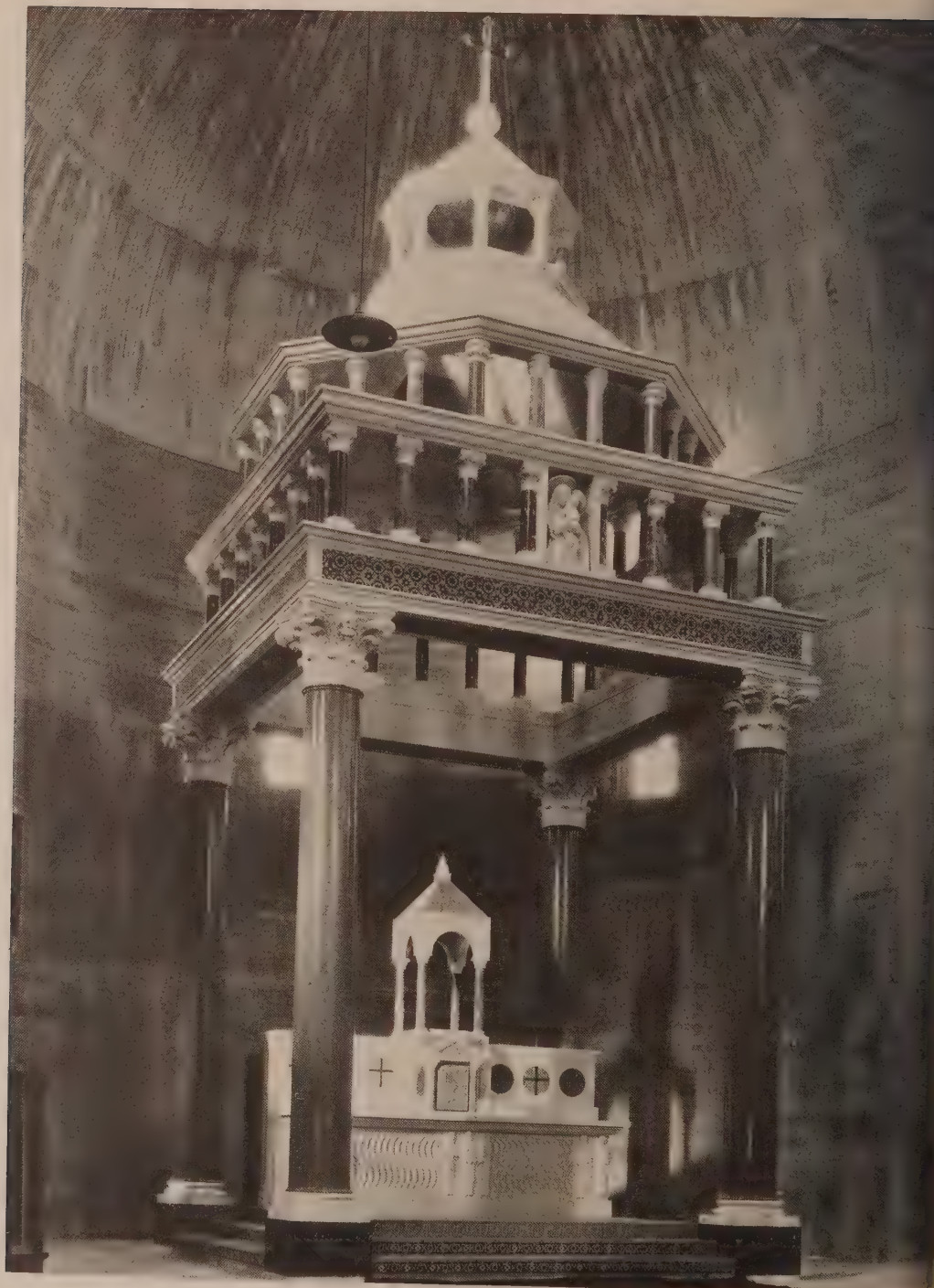


**MARBLE BALDACHIN ALTAR, ST. MARGARET'S CHURCH, ST. LOUIS, MO.**

Rev. Thomas V. O'Reilly, Pastor.

immensity and harmonious proportions combined with lines of pleasing refinement reveal in this altar the  
its creation as a real work of art. Handsomely carved, it is also most artistically ornamented with  
ored marbles judiciously distributed. Executed in its entirety in the Studios of Daprato Statuary  
Company, Chicago, New York, Pietrasanta, Italy. Henry P. Hess, Architect, St. Louis, Mo.





**BALDACHIN ALTAR, ST. ANDREW'S CHURCH, PASADENA, CALIFORNIA**

Rt. Rev. Msgr. John M. McCarthy, Rector.

A handsome structure of commanding elegance, beautifully executed in various white and colored marbles and mosaic enrichment. This splendid altar together with equally interesting side altars of striking design was produced in the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed by Ross Montgomery, Architect, Los Angeles, California.





**CIBORIUM ALTAR**

St. Benedict's Church, Evansville, Ind.

ent altar, beautifully proportioned and artistically executed. It is 39 feet high and 18 feet wide. The  
hs are of Piastraccia marble, the plinths and the base of steps are of Black and Gold marble while the  
r proper is of White Carrara embellished with Pavonazzo and Red Verona marbles. Designed  
in collaboration with Thole & Legeman, Architects, Evansville, Ind. Executed by Daprato  
Statuary Company, Chicago, New York, Pietrasanta, Italy.





PERPETUAL ADORATION ALTAR, MT. GRACE CHAPEL OF PERPETUAL ADORATION, SERVANTS OF THE HOLY GHOST OF PERPETUAL ADORATION, ST. LOUIS, MISSOURI

Exquisite beauty in marble and bronze of faultless design and execution suggests in this altar the dignity and grandeur that is fitting to perpetual devotion conducted with the greatest sanctity. Produced in its entirety in the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed by Hellmuth & Hellmuth, Architects, St. Louis, Missouri.





**ST. EDWARD'S CHURCH, PALM BEACH, FLORIDA**

Altar, Side Altars and Communion Railing as well as entire decoration of church interior executed by Statuary Company. Of this work, the pastor, Father Clarkson writes: "Your beautiful work in Edward's has far surpassed my expectations. I am proud of it in every way." Mortimer D. Metcalf, Brooklyn, N. Y., Architect.





**MARBLE MAIN ALTAR, ST. MARY OF CZESTOCHOWA CHURCH, CICERO, ILL.**

Rev. B. Czajkowski, Pastor.

A creation of rare artistic beauty. Immaculately white Carrara marble wrought with consummate skill. A creation with all the characteristics of Daprato superiority in the execution of fine marble work. Designed in collaboration with E. Briellaier & Sons, Architects, Milwaukee, Wis.





**MARBLE MAIN ALTAR, ST. AMBROSE CHURCH, CHICAGO, ILL.**

Rt. Rev. Msgr. Wm. Foley, Pastor

exquisite delicacy in design and execution showing the possibilities of Gothic ornament in the hands of artists. Viewed from any angle, this wonderful creation of white and colored marbles presents a splendour of indescribable beauty. Executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Zachary T. Davis, Architect, Chicago, Ill.





### MARBLE MAIN ALTAR

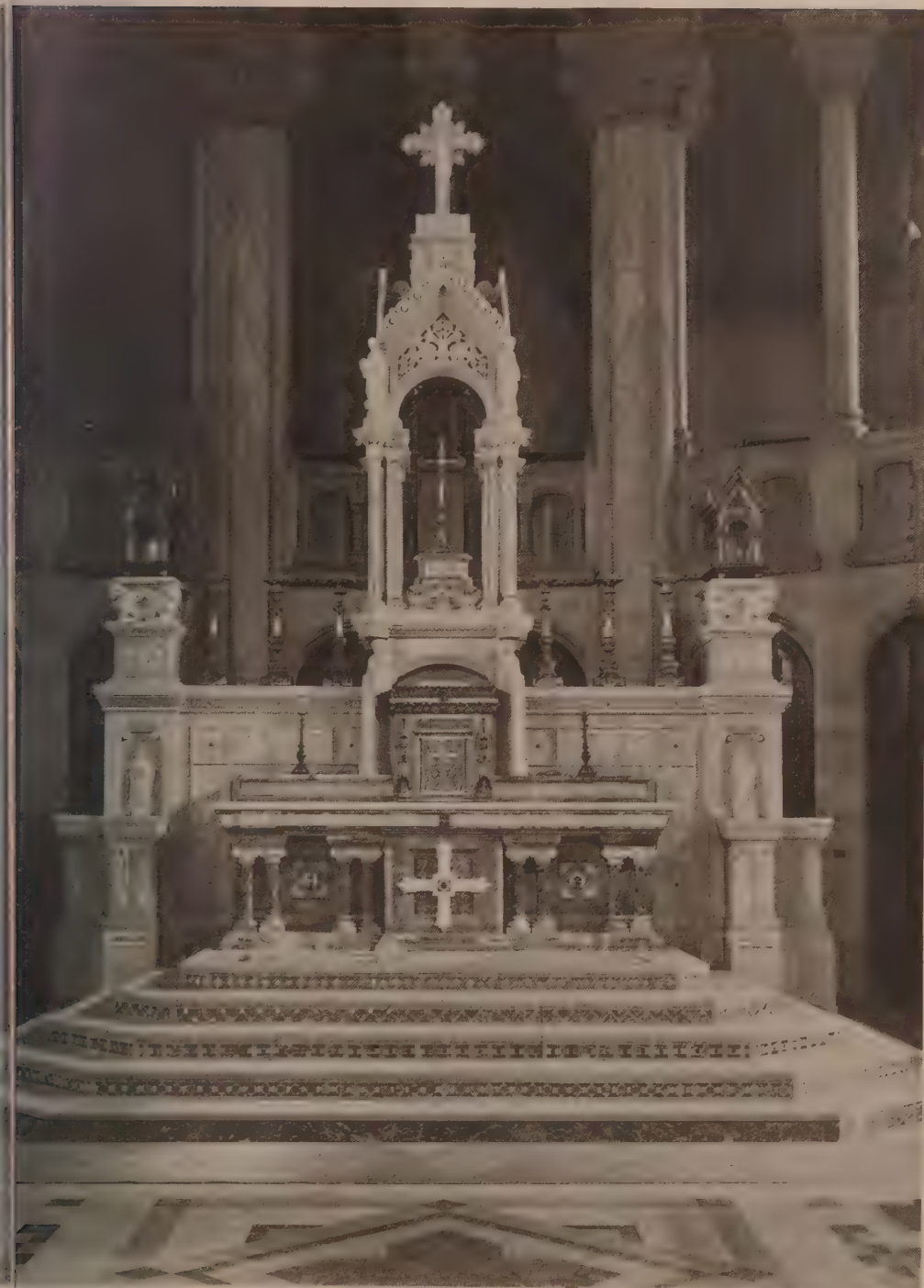
Marygrove College, Sister Servants of the Immaculate Heart of Mary, Detroit, Michigan.

Designed by D. A. Bohlen & Son, Architects, Indianapolis, Ind.

"In its superb setting in the perfectly appointed Chapel this exquisite Gothic Altar like the fine buildings 'days of old' lifts its graceful pinnacles heavenward, symbolizing the aspirations of designers and craftsmen and worshippers in the most impressive form that art has yet engendered in any day or any clime."

—From Marygrove Anniversary Volume.





MAIN ALTAR OF MARBLE AND BRONZE, ST. ROCH CHURCH, QUEBEC, P. Q

Rt. Rev. Msgr. Robert Lagueux, P. P.

consummate elegance wrought in marble, stone and bronze with rare mosaic ornamentation. Exquisitely  
ful, it reflects in every line the hand of the master artist. Executed in its entirety in the Studios  
of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed by  
L. Audet, Architect, Sherbrooke, P. Q., Canada.

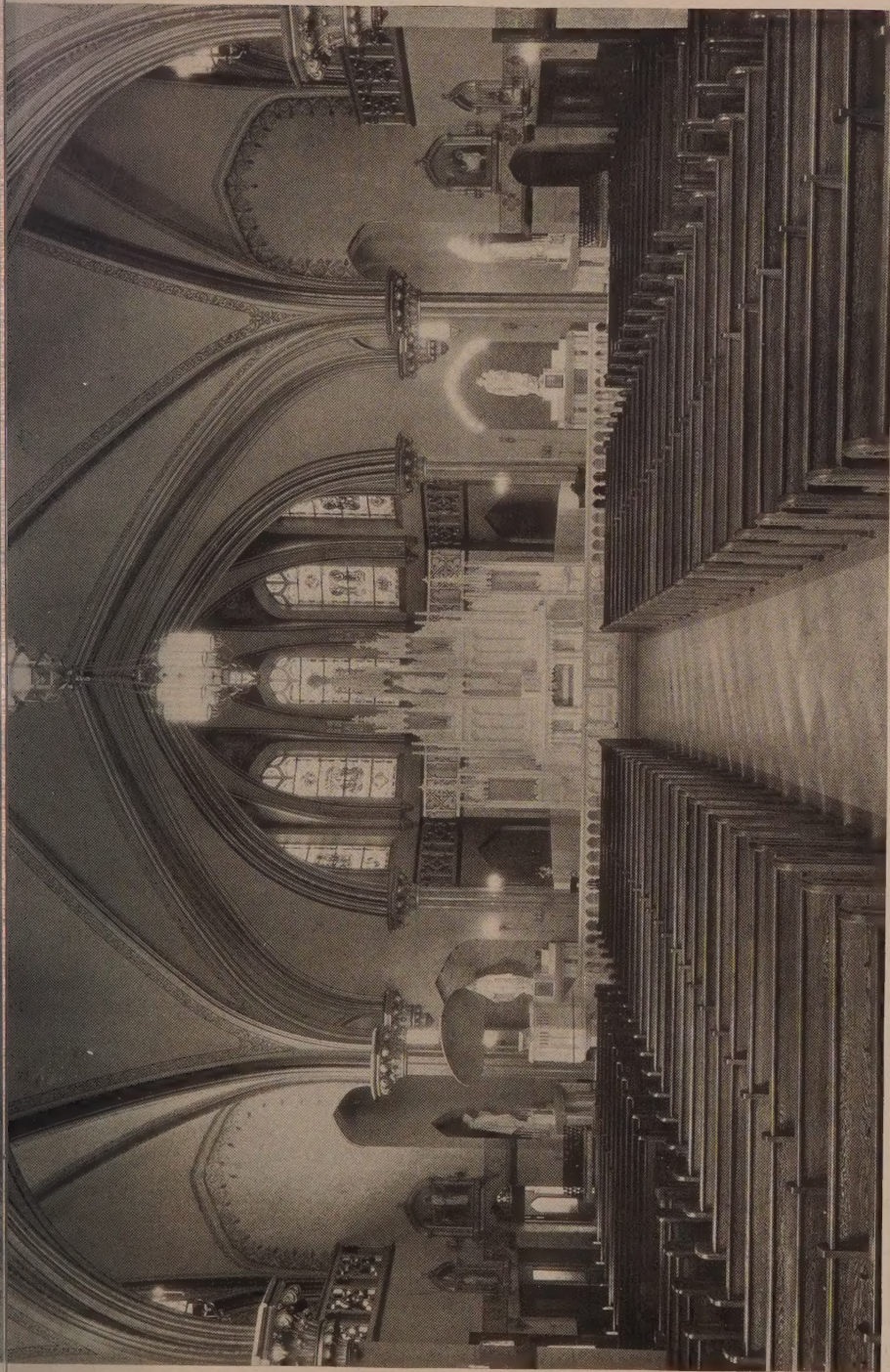


**MARBLE MAIN ALTAR**

SS. Peter and Paul's Church, San Francisco, Calif.

A towering marble pile adorned with carvings of matchless artistry and enriched with colored marble and glittering mosaic. Beautiful beyond compare, it is an altar that must be seen to be appreciated. Produced in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Chas. Fantoni, Architect, San Francisco, Calif.





**ST. MARGARET'S CHURCH, CHICAGO, ILLINOIS**

Rev. H. W. McGuire, Pastor.

A delightfully planned church interior in which the altars, railing and pulpit are of selected marble wrought with discriminating artistry. Designs of pleasing symmetry combine with carvings of extreme delicacy to stamp these altars as rare works of art. Produced in their entirety in the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed by Charles L. Wallace, Architect, Joliet, Illinois.



### ART WINDOWS ST. SCHOLASTICA'S CHAPEL

Symbolism Designed by  
Sister Celestine, a Member  
of the Benedictine Com-  
munity.

#### DESCRIPTION AND SYMBOLISM

The windows are unique  
in design and represent  
the Canonical Hours of  
the Church's official  
prayer. The Benedictine  
Sisters celebrate the Di-  
vine Office daily as part  
and substance of their  
Rule.

These Canonical Hours  
are beautifully symbolized  
in eight windows which  
are like so many richly il-  
luminated pages from  
some medieval missal.  
The designs carry out the  
theme contained in the  
prayer of each Hour,  
found usually in the open-  
ing words of the hymns,  
canticles, psalms or ver-  
sicles proper to that hour.  
The large illuminated let-  
ter of the first word has  
graceful figures picturing  
the underlying thought.



One of a series of eight stained glass windows executed by Daprato Studios  
and furnished to St. Scholastica's Academy, Chicago, Ill.

"Colors chaste and grave, yet rich and true . . . A cluster of designs piously decorative  
yet pictorial"

#### FIRST WIN Ad Matut

The Divine Of-  
fice of the  
office of the  
Holy Mother  
seated under th  
of the figure of  
of Christ, playin  
harp and singin  
vinely inspire  
"Domine la  
aperies, et os m  
nuntiabit laudem  
"Open thou my  
mouth shall de  
praise."

#### SECOND WIN Ad Laud

Lauds, the pr  
at dawn, is repre  
the second wind  
letter L in Lauda  
148th Psalm enc  
a picture of  
beauty showing  
living in the st  
golden light flow  
the Circle of th  
and singing in  
all the creatures  
earth: "Laudat  
num de coelis  
eum in excelsis"  
ye the Lord  
praise Him in the  
etc.





ATTRACTIVE CHURCHES with their fascinating beauty and abounding religious charm are invariably singled out from the many. They win the attention and admiration of the multitude by spirituality expressed in terms of glorified and exalted religion. Their beauty may readily be regarded as a tribute to God—and a most exemplary act of faith.

The creation of this ideal type of ecclesiastical structure should be the aim of all who aspire to possession of a house of worship worthy of its sacred purpose.

Daprato Statuary Company Studios, with every faculty for the creation of beautiful furnishings, respectfully invite inquiries from all who may be interested in the following productions:

ALTARS	}	Marble, Scagliola, Rigalico
ALTAR RAILINGS		
PULPITS		
STATUES—Marble, Orbronzes, Cement, Composition		
STATIONS OF THE CROSS—(Groups and Relief)		
CEMETERY GROUPS—Marble, Orbronzes, Cement		
WINDOWS—Stained Antique Glass of Exceptional Workmanship		
SOUNDING BOARDS—Daprato Patented Adjustment		
TREASURY LOCK STEEL TABERNACLE SAFES		
BAPTISMAL FONTS—Marble, Composition		
SHRINES—Marble, Scagliola, Rigalico		
CHRISTMAS CRIBS—Composition		

---

CATALOGUES, PHOTOGRAPHS OR DESIGNS UPON REQUEST

---

## DAPRATO STATUARY COMPANY

*Pontifical Institute of Christian Art*

762-770 W. Adams St.	NO OTHER LOCATION IN U. S.	53 Barclay St.
CHICAGO, ILL.		NEW YORK, N. Y.





### MIRACULOUS STATUE OF ST. ANNE DE BEAUPRE

Shrine of St. Anne de Beaupre, Quebec, Canada

Gorgeous mounting composed of monolith column in Onice de Apuano with bronze capital and highly columnar base. Marble columns inlaid with mosaic in spiral designs executed in Sienna, Rosso Fiorentino, Verde Antico, Breccia Violette and other marbles. Base of monolith bejewelled with Lapis Lazuli and Malachite. A production of the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed by L. Audet, Architect, Sherbrooke, P. Q.